

Lexicon related to Sahara and all what is linked to it in the tale of" A youngman in the Sahara" by Hassane Eljilali – Lexicon study and semantic study.

مفردات الصحراء وما يتعلق بها في رواية "مراهق في الصحراء" لحسان الجيلالي -
دراسة معجمية دلالية.

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Abstract:

In the present research, we try to introduce a lexical semantic study of the Saharian terminology and all its related elements in the story entitled “ a teenager in the Sahara” by Hassan EL DJILALI. It is indeed a Kind of lexical entry engineering with their meanings and to set up the relationship with other entries that are included in the semantic and encyclopedic field. We tried to classify it within the alphabetical classification, we used in the present research the theory of semantic field in order to classify the words and the theory of the context, and the theory of the analysis of the components of the meaning in order to reach the real meaning of the word through its context and the relationship among the words of the same field.

I divided the words of Sahara into two main fields that are: the natural field and the artificial field, we can find within both of them different fields pertaining to Saharian meaning in the story with their appropriate and related links.

Key words: lexic, semantic field, context, sea, Algerian literature.

المخلص:

نقدم في هذا البحث رؤية دلالية معجمية لألفاظ الصحراء وما يتعلق بها في رواية "مراهق في الصحراء" لحسان الجيلالي، المتمثلة في هندسة للدخلات المعجمية وتحديد معناها، وإبراز العلائق التي تربطها بدخلات أخرى تنتظم معها في حقلها الدلالي والموسوي، وقمنا بترتيبها ترتيباً ألفبائياً، واستعنا في هذه الدراسة بنظرية الحقول الدلالية لتصنيف الألفاظ، ونظرية السياق، ونظرية تحليل مكونات المعنى بغية الحصول على المعنى الدقيق للفظ من خلال سياقه وعلاقته بين ألفاظ الحقل الواحد وقد قسمت ألفاظ

الصحراء إلى حقلين أساسيين وهما حقل ما هو طبيعي، وحقل ما هو صناعي، وينضوي تحت كليهما حقل متشعبة تحمل ألفاظ الصحراء في الرواية ومعانيها والعلاقات فيما بينها
الكلمات المفتاحية: المعجم، الحقول الدلالية، السياق، البحر، الأدب الجزائري.

Al-hamdulillah (all praises be to Allah), Creator of the universes and Orchestrator of time, who made night and day a garment and sustenance for mankind. I bear witness that there is no deity but Allah, the singular Judge, and I bear witness that Muhammad peace and blessings of Allah be upon him. The Sahara is a vast sea of sand; its waves are the dunes that rise when the winds storm, swirling and twirling like the tongues of Jinn. It dominates the landscape, occasionally punctuated by green isles of oases, like paradises, offering a merciful harbor, a bliss after the torment of fire, its bedrock paved with pebbles as if a trial of the path of righteousness. Bare mountains stand silent, companions in solitude, with no rivers flowing beneath. Valleys exist with no aid but the torrents when the rains descend, pouring from every steep, raging and sweeping.

The Sahara embodies harshness and softness, sun and shade, heat and coolness, barrenness and fertility, Thirst brings death, and water gives life, mirages and drinkable water. The fauna includes camels and lizards, snakes and gazelles.

The plants are Ziziphus spina-christi, Acacia, Tamarix, Retama, the palm stands tall, its fruit the date does fall. The magic of the flowers is a truffle that smells like paradise, and the houses are tents¹.

Mornings are foggy, with the salty scent of moist sand, the tranquility of things, and the awakening of creatures.

The sun sets, the vast desert stretches out, slightly darkened. The sun's disk, rayless and red, descends upon its black horizon amidst a purple sea².

In this context, our study will encompass a semantic vision of the Sahara lexicon and its related aspects in the novel "A Youngman in the Sahara". The question that arises from the accumulation of knowledge is: What is the relationship between semantics and lexicography? Can semantic meaning intersect with other sciences? We ponder the extent to which this science contributes to shaping cultural concepts that manifest as symbols through our cataloging of Sahara vocabulary and its related aspects in A Youngman in the Sahara.' What secret have we uncovered? Can we know the geography of places in their initial formation, and can it be more impactful than any other description?

We conducted this study desiring to highlight the importance of the Sahara in linguistic research studies, which have not given it significant attention, in an attempt to catalog Sahara terms and reveal the meaning of each term, interpreting and uncovering the mysteries of the text A Youngman in the Sahara.

Among the most prominent motives for choosing this topic were:

- To identify the Sahara terms in A Youngman in the Sahara and relate them to an inherited symbol.
- The convergence of lexicography with other sciences: semantics and narrative, which is essential for their integration.
- The necessity for lexicography to open up to other knowledge streams.

The methodology adopted in this study is the descriptive statistical approach, where we collected the names of the Sahara in A Youngman in the Sahara, benefiting from lexicography and the science of semantics, which in turn includes several issues.

Firstly, the Lexicon:

The Bedouin, Beduin, or Bedu:

Linguistic Level:

Ibn Manzur states in the entry "al-Badu" that Abu Mansur said: "The wilderness (al-badiyah) is the opposite of the urban settlement (al-hadirah), and the urban people are those who stay by the water sources during the heat of summer. When the weather cools, they depart from the vicinity of the water and become nomadic (Bedu) in search of proximity to pasture. Thus, the people are also considered wilderness dwellers (badiyah), and collectively, they are referred to as 'al-bawadi.' A man becomes 'tabadda': he resides in the wilderness. And 'tabada' means to emulate the people of the wilderness³."

In Ibn Fares's "Language Standards" under the entry "badu," consisting of the letters b, d, and w, there is a single origin, which is the appearance of something. When something 'bada' appears, it is visible; hence it is 'appears.' The term for the opposite of urban life, 'badu,' comes from this, as they are in the open land, not in villages concealed by buildings, and the wilderness is the opposite of the urban settlement.

The poet said: For those who marvel at civilization's charm, what men of the wilderness do you think we are? And you say, it appeared to me in this matter a change, Meaning a shift in opinion from what it once was⁴.

Al-Zamakhshari, in (The Basis of Rhetoric), discusses the term "badu," saying: "You have become a Bedouin, O so-and-so," meaning you have settled in the wilderness and become a Bedouin. "What have you to do with nomadism?" And an urbanite becomes 'tabadda.' It is said, "Where are the people?" You say, "They have gone to the badu," meaning they have gone out to the wilderness. And they had spoils to which they would go out⁵.

Customs

Autumn casts its shadows over Oued souf, where the palm fruits are harvested, and the city awakens from the heavy slumber of summer. Life rejoices, and celebrations commence, including Mawsim or moussem, waada of "Hadj Ahmed," held every autumn near the cemetery of "Oulad Ahmed." Here, Bedouins from all around Souf⁶, especially from the south, come to visit their ancestors' graves and to hold a three-day festivity near the saints' shrines. Typically, the

Bedouins arrive on foot or mounted on mules, donkeys, and camels. They pitch their tents under the sand dunes adjacent to the cemetery, begin slaughtering the sacrificial animals, and cook food.

Cultural Level:

Beliefs:

The celebration was an occasion for visitors to release their repressed emotions at the graves of "the saints." They would visit these sites, each person weeping and wailing, asking the saints to fulfill their wishes. Some beseeched for divine intervention to find a righteous spouse, while others prayed for success in their trade and to become wealthy. All who came to visit the graves pleaded for their demands to be met, for their wishes to be granted. Most were those wearied by life's burdens, those whom life had jolted, now clinging to a straw. The belief in these virtuous saints was unshakeable for some, hence they cried and screamed for their numerous, seemingly unattainable requests to be answered.

Some became frenzied in circles, "possessed," performing hysterical movements to the right and left until they lost consciousness. Then, others would sprinkle them with water to regain their senses and continue their movements to the beat of drums and the ululations of women.

Others walked over fire without burning, and still, others held flaming torches, eating from them as if enjoying grilled meat slices.

Meanwhile, some of the righteous among them resorted to extracting "Benzoin" and distributing it to the visitors. With a mere rub of their fingers on any surface—earth, wall, stone—Benzoin would seep out in small pellets.

They were mesmerized by this festive atmosphere, where the invitees ate and slept upon the sand dunes. Men, women, and children stayed outdoors, sleeping little through the night, and the celebration continued for three full days⁷.

Religion:

In the Noble Quran, it is stated: "and if AlAhzab (the Confederates) should come (again), they would wish they were in the deserts (wandering) among the bedouins⁸". This means that if the armies and groups had arrived all at once, they would have preferred to be in the Sahara among Bedouins.

Regarding the hadith, it is not permissible for a Bedouin's testimony to be accepted against a resident of a village. Ibn Al-Athir mentioned that the disapproval of a Bedouin's testimony is due to their lack of religious understanding and ignorance of legal rulings. Additionally, they often do not adhere to the proper procedures for giving testimony. Malik held this view, while others disagreed⁹.

The Simoom Wind:

Linguistic Level:

It is mentioned in Lisan al-'Arab in the chapter on "Ruh" (spirit or soul) that the wind is a gentle breeze, and similarly, the breeze of everything, which is feminine. According to the rules of elision, the wind is addressed as "ya" and the diminutive form is "ruyha" and the plural is "riyah" and "arwah." Al-Jawhari said

that the wind is one and the same, and it can be pluralized as "arwah" because its root is the letter "waw," which is modified to "ya" due to the elision of the preceding letter. If we return to the original form, it reverts to "waw."

As you say, the water has gone and I have wandered with the fan. It is said that there is wind and a scent, just as they say: a house and a dwelling.¹⁰

Among the meanings associated with this term, as mentioned in Ibn Faris's 'Measures of Language' under the entry 'Wind', are the letters R, Y, and H. Most of the discussion about it has been under the letters R, W, and H, because that is the root. The root of what we just mentioned is also W, but we write words for pronunciation. The wind is well-known, and its derivation has been mentioned¹¹.

And if Oued Souf is distinguished by its pure sands and its stunning Sahara nature, it is also characterized by its violent winds, especially in the hot season. The most difficult of these winds to stir the sands and disturb the inhabitants is the wind called (The Sirocco), which the Arabs call (The Simoom Wind). It blows from the south and may last from one day to a week. When Sirocco blows, Oued Souf slows down its pace, and its people are struck with failure, relaxation, and anxiety, as most citizens leave their homes until the storm calms. Adding insult to injury is that the wind "Sirocco" carries with it dust and sand, such that when you observe the sand dunes during the windstorm, they seem to move from their place, and the sand grains begin to shift from a higher place to a lower one, causing the winds to bury the palm groves and fill in the roads, leaving nothing untouched. Its effect is strongest on the souls of the people who are afflicted with anxiety, waiting for God's relief, which is never long delayed, as the storm calms, and everything returns to its previous state¹².

Cultural Level

Customs:

After the storm's calm, the friends found themselves atop the sand dunes. The evening was accompanied by tea and peanut cake, where friends gathered from all corners. As the setting sun disappeared, it made way for these innocents. They would come out in groups to enjoy the clarity of the atmosphere in the vastness of the Sahara¹³.

Religion:

In the revelation: "like a wind of Sir; It struck the harvest of a people¹⁴" - it is a verb according to Sibawayh and it is a verb and an action according to Abu Al-Hassan.

Sand/Dust whirls

Linguistic Level:

According to Lisan al-Arab, the word "al-zōba'" (literally, "whirlwind" or "tempest") refers to a swirling wind that sweeps across the land, blowing in no particular direction, carrying dust and rising into the sky like a pillar. It is derived from the verb "tazzabba" (to swirl)¹⁵.

Cultural Level:

Customs:

Meanwhile, the storms began to blow fiercely after being weak, stirring up sand whirlwinds that began to spoil their evening. They had no choice but to cover their faces with anything they could find. Most of them were wearing loose-fitting Gandoura (traditional Arab robes), so they put them over their faces to avoid the sand whirlwinds that the winds raised, causing the sand to invade everything in its path, making no distinction between one thing and another.

Beliefs:

Bedouin boys call the tornado "Abu Zubaa" (Father of Whirlwinds): It is said to be a rebellious jinn, and "Zubaa" is the name of a rebellious jinn or a chief of the jinn, from which the tornado was named "Zubaa". It is also said to be "Umm Zubaa" (Mother of Whirlwinds)¹⁶.

Religion:

Allah Almighty says about them: "When we directed to you a few of the jinn, listening to the Qur'an"¹⁷.

When the storm intensified, the friends had no choice but to part ways, hoping for a new meeting at another gathering.

The Sahara:

Linguistic Level:

In "Lisan al-Arab" under the term "Sahr", it is mentioned that the sahara is the flat land, whether soft or hard, without any hills. It is also said to be the vast open space. Ibn Sida added that it has no vegetation. Al-Jawhari said: The Sahara is the wilderness, not feminized even if it is not an adjective, but it is not feminized for femininity, and the necessity of the femininity character for it, he said and so is the saying in Bushra. She said: a vast Sahara and do not say a Sahara, so you enter femininity on femininity. Ibn Shamil said: The Sahara is like a barren beast from the earth, there is no trees, no camels, no mountains, it is smooth. It is said: A Sahara that is clearly a desert¹⁸.

Ibn Faris says in « Lexicon Standards Of Language » under the term "Sahr", Sa and Ha and Ra are two origins: one of them is the emergence from the earth, and the other is a color of colors.

Firstly, the Sahara: an open expanse of land. It is said, "The people went into the Sahara," meaning they ventured into the open. From this context comes the expression: "I met them in the vast, open Sahara."

And the Sahara: the Sahara in the saying of Abu Dhuayb:

Captivity of whoever shepherds him, he came to his extent, Sahara and flame¹⁹.

Al-Zamakhshari in "Asas al-Balagha" said, "They went out to the sahara, and we saw them as if they were desolate, and we informed you that they were desolate in the sahara plainly and clearly"²⁰

Cultural Level:

Customs:

A Youngman in the sahara environment, distinct in its peculiarities, atmosphere, and occurrences.

In that unique Sahara climate, which stirs the fervor of youth and their uprising against society and its norms, particularly those that stand as barriers to fulfilling their aspirations²¹.

The Scorpion:

Linguistic Level:

Ibn Manzur states in the entry for "'aqrab" The scorpion is one of the crawling creatures. Both the male and female have the same name, although it is usually feminine. The female may also be called "'aqrabah" or "'aqraba'," which is elongated and not declined. The male is called "'uqrubān" or "'uqrubā'ān." A land with scorpions is called "ma'qarabah."²²

In Ibn Faris's Mu'jam Maqayis al-Lughah, in the entry for "'aqrab," it is stated that the scorpion is well-known and that the "bā'" in the word is an addition. It comes from the root "'aqr," which means "to sting." The word is then used metaphorically for someone who stings people, saying, "His scorpions are creeping"²³.

Cultural Level:

Customs:

When Khalifa returned to the nightly gathering with friends atop the sand dunes, he found the group beginning to disperse. Some of them were already drowsy, spreading out on the sand, using their shoes as pillows, and snoring peacefully and securely. They might remain this way until the warm rays of the sun wake them up the next morning. They would then rise sluggishly, eyes half-closed, and head home to wash and eat. Meanwhile, others preferred to sleep in their homes, fearing the Sahara scorpions that might surprise them with their stings during the night, ruining the splendor of their dreams²⁴.

The sand dunes:

Linguistic level:

In the Arabic language, as mentioned in "Lisan al-Arab" under the term "kathb," the word "kathib" refers to a piece of sand that has accumulated and become compacted. It is also said that "kathib" is what has gathered and become compacted, and the plural forms are "kathiba," "kuthub," and "kuthban," all derived from this root. According to al-Farā', the term "kathib" specifically refers to sand dunes²⁵.

Ibn Fāris in his dictionary "Maqāyis al-Lughah" defines "kathb" as a word that originates from the combination of the letters kāf, thā', and bā', indicating gathering and proximity. From this root, we get "kathiba," which refers to sand dunes²⁶.

In "The Basis of Rhetoric" by al-Zamakhsharī, under the term "kathb," it is mentioned that the sand dunes are formed from the accumulation of sand, and the plural forms are "kathib" and "kuthban"²⁷.

In "Chakikat al-Najjār", which is not far from the Islamic Institute, is where large gatherings take place, full of joy, laughter, and play. There is a group of tourists from all over the world, wandering among the sand dunes, having fun and playing barefoot on the surface of the sand, dressed in traditional clothes, from the "sūfiyah" (a long robe) to the turban to the traditional shoes called "al-'affān." In the 1960s, Oued Souf opened its doors to tourists, who came to visit from all corners of the earth. These tourists do not come alone, they travel in groups with their families, sons, daughters, both young and old.

They differ in their nationalities, languages, and cultures, but they agree in their clothing, their appearance, and their intellectual aspirations that control their thinking. They want to know everything about the area they are visiting. They delve into the lives of people to discover their treasures from within and to know the details of their lives with great precision.

Cultural Level:

Customs:

Another element that enhances the friends' nighttime gatherings and fills them with happiness and contentment is the tray that bears the tea and "peanut

cake." Could they truly enjoy a gathering atop the sand dunes without that tray? It is around this tray that the companions gather for friendly conversations that may last until the break of dawn²⁸.

Quilt or Haik (garment):

Linguistic Level:

Lisān al-‘Arab provides several meanings for the word "laḥf" (pl. "malaḥif"). It can refer to a garment worn over other clothes to protect oneself from the cold, or to anything one covers oneself with. The word "laḥāf" specifically refers to the item used for covering oneself. Aisha is reported to have said, "The Prophet, peace be upon him, would not pray in our hair or in our Quilts." Abu ‘Ubayd explains that "laḥāf" refers to anything one covers oneself with. To say "laḥafa al-rajul" means to cover him. Al-Azhari adds that the garment can be called "laḥāf" or "malaḥif" with the same meaning, just as one can say "izar" and "mi'zar" or "qirām" and "muqarrima." He also states that a garment, whether plain or padded, can be called "laḥāf."

Al-Jawhari defines "malaḥifah" as the singular form of "malaḥif" and states that one can say "talaḥḥafa bi-l-malaḥifah wa-l-laḥāf wa-l-taḥafa wa-laḥafa bihimā: taghatta bihimā" (he covered himself with them). He also says that "hayyat al-laḥfah wa-l-iltihāf" (he is handsome when he covers himself with a blanket) refers to the manner in which one covers oneself with a blanket. "Laḥf" refers to the act of covering something with a Quilts²⁹.

In Ibn Fares's "Dictionary of Language Standards" under the entry "lahf," the root letters l, h, and f signify enveloping and adhering. It is said, "He wrapped himself in a blanket" (iltahafa bil-lahaf) and "he adhered closely" (lahafa)³⁰.

Al-Zamakhshari, in his "Foundation of Eloquence" under the entry "lahf," states: "He wrapped him in a garment" (lahafahu thoban) and "he enveloped him," and also "he wrapped himself" (iltahafa), wearing a "milhafa" (a large garment), a "lahaf" (a blanket), and "milahif" and "lihuf" (different types of coverings)³¹.

The cultural level:

Habits:

The girl was not allowed to go out alone until she reached the age of thirteen, at which point she would wear a "Haik" or a "Lahf" to avoid being seen by the young men, especially if she was beautiful and had a striking appearance.³²

Palm Trees:

The linguistic level:

According to Lisan al-Arab, the word "Palm" denotes the date palm tree, The collective nouns are 'Palms' and 'Palm Trees', and three palms are referred to as 'Three Palm Trees'. Abu Hanifa metaphorically extended the term "Palm" to include the Coconut tree, as it carries Areca catechu resembling dates. He also described the Pandanus tectorius tree as a "Palm" in all its adornments, implying its resemblance to the date palm tree. The people of the Hijaz region treat the word "Palm" as feminine, as evidenced by the hadith of Ibn Umar, which compares the believer to a date palm tree. However, the more common form in the hadith is "Palm" with the emphatic kha³³.

Ibn Faris, in his dictionary Maqayis al-Lughah, explains that the word "Palm", composed of the letters nun, kha', and lam, signifies the act of selecting or choosing something. He asserts that the palm tree was named "Palm" because it is the most esteemed among all trees with a trunk. The singular form is "Palm"³⁴.

Oued Souf:

Linguistic Level:

Blessed by God with this golden expanse of soft sand, and these dunes that stretch to infinity, God has also blessed it with the heat that breaks down everything into its primary elements, especially during the intense summer season³⁵.

Cultural level:

The society of Oued Souf was closed to itself, especially regarding women, confining them within four walls, leaving them no chance to interact with the outside world.

Secondly, Semantic Fields Theory:

1/ Natural Sahara vocabulary:

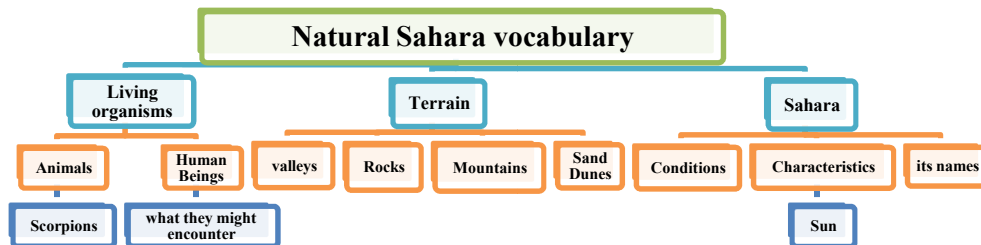
When applying the Semantic Fields Theory, a unified method must be established for categorizing them. The vocabulary of the Sahara and its related terms include many words that vary in their signification. Therefore, we divided the words into natural and artificial categories, with a primary field branching out into subfields that the words belong to.

Natural Sahara vocabulary:

Sahara: its names, characteristics, conditions, sun

Terrain: sand dunes, mountains, rocks, valleys

Living organisms: human beings: what they might encounter, sand, animals: scorpions, etc.



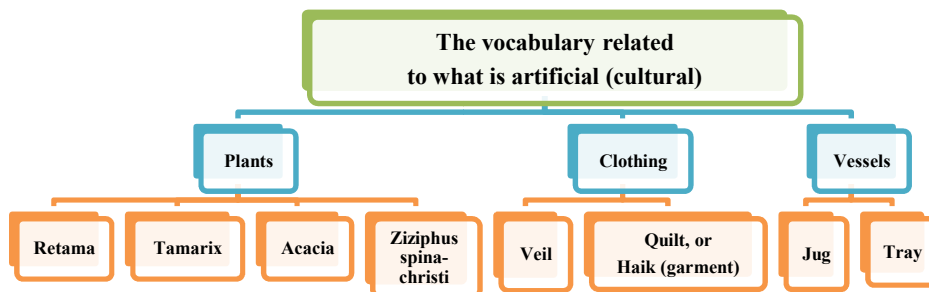
The vocabulary related to what is artificial (cultural):

The classification of vocabulary related to what is artificial (cultural) includes terms that signify the influence of human actions on the environment. This classification differs from the natural classification, which includes terms that describe the conditions and characteristics of the sahara and its living organisms, all of which are found in nature. However, there are other things that are found as a result of cultural and social influences.

Vessels: tray, Jug.

Clothing: Quilt, Haik (garment), veil.

Plants: Ziziphus spina-christi, Acacia, Tamarix, Retama.



And in conclusion, lexicography has a relation to other sciences, as it is linked to the science of signification. In the face of this vast knowledge, the reader finds variety in interpretation.

Praise be to the one who has explained the noble and majestic aspects of exploring what is in the regions from customs, news, and oddities, and prayers and peace be upon the one who has been informed about what was and has been sent to the two weighty matters of humanity and jinn.

And here we ask, opening up the horizons, can we find a comprehensive model that addresses the semantic and lexicographical dimensions of linguistic phenomena, in a way that enables us to grasp the keys of speech and the secrets of

expression, without falling into either extreme or both, either the extreme of necessity through generating an uncountable number of rules and conventions or the extreme of chance, abandoning the foundations of grammarians and the theories of linguists.

And we hope that this work will be beneficial and that its benefits will be widespread, and it will serve as the beginning of a lexicographical project about the names of the Sahara and what relates to it in a young man's narrative in the sahara, and may God guide us to the right path.

And our final prayer is that All the praises and thanks be to Allah, the Lord of the 'Alamin (mankind, jinns and all that exists).

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Footnotes:

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- ³ Ibn Manzur (Muhammad Ibn Makram) Lisan Al-Arab, Vol. 6, trans. Amer Ahmad Haidar, Abdelmonem Khalil Ibrahim, Dar Al-Kutub Al-Ilmiyah, Beirut, Lebanon, entry "Bedouin".
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- ⁶ Hassane Eljilali, A youngman in the Sahara, Directorate of Culture, 1st ed., El Oued, 2012, p. 15.
- ⁷ The previous source, pp. 15, 16.
- ⁸ Surah Al-Ahzab: Verse 20.
- ⁹ Hassane Eljilali, A youngman in the Sahara, p. 16.
- ¹⁰ Lisan Al-Arab, Vol: 3, entry "Soul".
- ¹¹ Lisan Al-Arab, entry "Soul".
- ¹² Hassane Eljilali, p. 98.
- ¹³ The same source, p. 98.
- ¹⁴ Surah Al-Imran: Verse 117.
- ¹⁵ Lisan Al-Arab, entry "The whirlwind and the storm".
- ¹⁶ Hassane Eljilali, A youngman in the Sahara, p. 93.
- ¹⁷ Surah Al-Ahqaf: Verse 29.
- ¹⁸ Lisan Al-Arab, entry "Sahara".
- ¹⁹ Standards of Language, entry " Sahara ".
- ²⁰ The Basis of Rhetoric, entry " Sahara ".
- ²¹ Hassane Eljilali, A youngman in the Sahara, p.3.
- ²² Lisan Al-Arab, entry "Scorpion".

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- ²³ Standards of Language, entry "Scorpion".
²⁴ Hassane Eljilali, A youngman in the Sahara, p.101.
²⁵ Lisan Al-Arab, entry " Dune ".
²⁶ Standards of Language, entry "Dune".
²⁷ The Basis of Rhetoric, entry " Dune ".
²⁸ Hassane Eljilali, A youngman in the Sahara, pp.48.49.91.
²⁹ Lisan Al-Arab, entry " Quilt ".
³⁰ Standards of Language, entry " Quilt ".
³¹ The Basis of Rhetoric, entry " Quilt ".
³² Hassane Eljilali, A youngman in the Sahara, p.4.
³³ Lisan Al-Arab, entry "Palm".
³⁴ Standards of Language, entry "Palm".
³⁵ Hassane Eljilali, A youngman in the Sahara, p.3.